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K. Price, Fairmount Park Commission; George D. Widener, Pennsylvania Academy of the Fine Arts; E. T. Stotesbury, Drexel Institute; Leslie W. Miller, Pennsylvania Museum and School of Industrial Art; C. C. Harrison, University of Pennsylvania. All of these men serve without compensation. Hereafter no work of art shall become the property of the city by purchase, or gift, without being submitted to, and approved by, this jury, which is required to make an annual report to the Mayor and to recommend from time to time such improvements to the city as it may deem advisable. "Work of art" is defined in this act as including "paintings, mural decorations, stained glass, statues, reliefs, or other sculpture, fountains, monuments, arches, or other structures intended for ornament or commemoration," which is, it would seem, quite comprehensive. Boston, New York, Philadelphia and Washington all now have their public art safeguarded for the future by commissions of experts.

ART IN PITTSBURGH

An interesting exhibition of the etchings of Felix Buhot was held in Gallery 1 of the Carnegie Institute by the Pittsburgh Etching Club from the 10th to the 31st of October. This club is made up of persons especially interested in fine prints. The exhibitions held under its auspices are invariably opened with a reception to members and friends, after which they are entirely free to the public. Catalogues are printed and gratuitously distributed which contain a biographical sketch of the etcher whose works are exhibited and much information tending toward a better understanding of the prints. This is the third season these exhibitions have been held; the work of such masters of the art as Rembrandt, Whistler, Haden and Pennell having been previously shown. Etching is generally recognized as an intellectual art with an appeal to a more limited public than paintings, but each year these exhibitions have been fully appreciated by the people.

The Associated Artists of Pittsburgh

opened their annual exhibition with a reception on October 31st and will continue it until the 26th of November. Many of the well-known painters who were born in Pittsburgh, among whom may be mentioned J. W. Alexander, H. O. Tanner, Ernest Blumenschein and H. L. Hildebrandt, are represented. It is an excellent display.

A memorial exhibition of the works of the late Joseph Woodwell also opened on October 31st and will continue for the same length of time. These are marines painted at Magnolia, Massachusetts, where Mr. Woodwell had a summer home, and on the coast of Florida and Cuba. Joseph Woodwell was chairman of the Fine Arts Committee of the Carnegie Institute and one of the best known of the Pittsburgh artists. He studied for four years at Barbizon and was the friend of both Millet and Jacque. In Paris he was associated with Monet, Sisley, Renoir and Pissaro. Pittsburgh suffered a severe loss in his death. His ideal studio at the rear of his residence in Penn Avenue was well known to the distinguished artists who visited Pittsburgh, and also to most of the obscure, struggling ones in this city. He was a genuine lover of art.

Immediately following these exhibitions will come the American Water Color Society's rotary exhibition which will be shown in the Carnegie Institute under the auspices of the Art Society of Pittsburgh.

A UNIQUE EXHIBITION

In the National Arts Club, New York, a unique exhibition was held from October 26th to November 4th under the auspices of the teachers of Home Economics in the New York Public Schools. It consisted of abstract color arrangements, of color schemes for rooms in water color, and completed model rooms in miniature of different types and periods designed as object lessons to children, to demonstrate the possibility of good taste in home decoration at little expense. The following excellent description of the miniature model rooms was given in the *New York Times*.

"The little model rooms were like artistic doll houses, but all made true to scale. They were entirely the work of the teachers, and showed great ingenuity. The walls were first treated, a Dutch room with tiles, the Colonial with wainscoting, and the Empire room was paneled, with appropriate decorations in gold. Fireplaces agreed with the rooms to which they belonged, and had appropriate andirons. There were windows with diamond panes in one little room, and a quaint little double Dutch door was a feature of another.

"The furniture was widely varied. The curved lines of little Empire chairs were surprisingly well done for an amateur carpenter, and the design in gold represented the ormolu. The glass knobs on a tiny bureau were made with glass beads and pins—very realistic—and there were tiny slant-topped desks, couches, chairs of various designs, many of them elaborate. One little Colonial bedroom had drawn-work covers for bed and dressers, and a little rug which had the appearance of homespun and was a delight to the eye.

"Perhaps the rugs were the most interesting part of the furnishings. They were made of all sorts of materials—samples and odds and ends of things—but appeared exactly suited to the places in which they were seen."

At school the children are encouraged to study these model rooms and bring samples from their homes with which to make harmonious and attractive color schemes. Such an exhibition as this, on perhaps a larger scale, would be instructive not only to children but their elders, and not merely to those of limited means. The laws of art in household decoration are broken as frequently by the rich as by the poor.

ART AT THE NATIONAL CAPITOL

The most important event of the winter in Art at Washington will be the exhibition of a representative section of the Freer collection, selected and arranged by Mr. Freer himself in a great hall in the New National Museum, probably in January.

The Corcoran Gallery will not hold a large exhibition this winter but has arranged instead for a number of notable one-man shows. The first of these will be of paintings by Philip Little. Among those to follow are paintings by Childe Hassam, Gari Melchers, W. Elmer Schofield and Charles Morris Young. The Corcoran Gallery has just purchased a painting, "Lady with a Mask," by T. W. Dewing, for its permanent collection.

The Washington Society of the Fine Arts announces two lecture courses for the present season; one for members, and the other for the public. The latter is a unified course on the History of Painting and those purposing to take the entire course by registering their names are to be supplied with supplementary reading lists prepared by the Librarian of the Public Library. Among the lecturers in this course are Frank Jewett Mather, Jr., Charels H. Caffin and Anna Seaton-Schmidt.

THE A. I. A. CONVENTION

The American Institute of Architects will hold its Annual Convention in Washington, D. C., on the 12th, 13th, and 14th of December. At this time the Gold Medal of the Institute will be conferred upon Mr. George B. Post, of New York, for distinguished service in the field of Architecture. Mr. Post has been a member of the Institute for over fifty years and was at one time its president. He is also past president of the Architectural League of America. He is Chevalier of the Legion of Honor of France and an honorary member of the Royal Society of British Architects. None has done more than he for the betterment of architectural standards and the general uplift of the profession. Among the works which stand directly to his credit are the buildings of the College of the City of New York. This is only the third time this medal has been awarded. It was first given to Sir Aston Webb, president of the Royal Society of British Architects, and then, two years ago, to Charles F. McKim. The presentation will take place in the Auditorium of the New National Museum.